



L'EXPOSITION
UNIVERSELLE



WORLD'S • FAIR • COLLECTION

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4803
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1889
V 10
Chm. x 4

PARIS, 1889

THE CHEFS-D'OEUVRE

EDITION DE LUXE

LIVRAISON TEN

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PARIS: BARRIE FRÈRES
PHILADELPHIA: GEORGE BARRIE

figure of a woman who contrived to justify both herself and her surroundings. The next year he appeared with an "Annunciation," so-called, at least, in which he abandoned his positive reds and yellows for a luminous grayness that has ever since haunted him. In this canvas a peasant virgin, in a blue gown and a faint white veil, stood behind a bed of the tall white lilies that her archangel is supposed to have been partial to. Both of these works were shown in the Exposition, and with them the "Maternity" reproduced by our photogravure. Here the mother wears also a dark blue dress, but she is surrounded by an atmosphere of excellent softness and lightness that floods the pale gray sky, lights up the pale sand and the very tender grayish-greens of the herbage, and even splinters into a sort of splendor on the tow head of her little son. As to the sieve that is slung at her back behind her head, it is transformed into a veritable nimbus by this silvery air and light. The picture was much larger



FRENCH SECTION.]
THE WOMAN TAKEN IN ADULTERY. FROM THE
BRONZE BY JEAN CAMBOS.



FRENCH SECTION.]
THE DANCE. FROM THE SCULPTURE BY J. B. CARPEAUX.

than the "Tulip Culture," and rather better than the "Annunciation," and was, in fact, one of the best paintings in the American galleries. The artist was born in Providence, Rhode Island, and was a pupil of Boulanger, Lefebvre and Mesdag, but, above all, of himself.

It is no longer the fashion for the poet or the painter to begin his work by an invocation to his "Muse," but these impalpable ladies still preside over the works of imagination—above a certain level of merit—and it is quite possible to distinguish their varying personalities by an inspection of the productions of their protégés. Mr. Hitchcock's *Genius*, for example, is not a "realist,"—under her inspiration he paints, very well, certain aspects that he sees around him but informs them with a distinctly decorative, faintly mystical, spirit that is only a modern, sophisticated edition of the fine old Romantic school. His "Annunciation" is an attempt to

render what Demont, for example, expresses with a most singular charm in his best works,—that is, it is a composition which pretends to be a simple, everyday arrangement of man and his environment but which is really charged with a more or less deep spiritual significance which the artist trusts his spectator will discover for himself, but to which he scorns to call his attention. This, as being sophisticated, is much finer, and much more in keeping with

the subtle modern age,—that age which is much too clever to be entertained by the frank and outspoken devices of its forefathers and the very schoolboys of which, as a late essayist puts it, would immediately pierce through the most cunning stratagems of Jacob or Ulysses. The Muses—or whatever they may call them—who preside over the labors of the realists have none of this *arrière-pensée*, neither decoration nor mysticism enters into their feminine composition,—excepting, of course, that they consider their public to be an intelligent one and that, when they have rendered their little scrap of Nature with absolute fidelity, the beholder will be one who would be capable of receiving some mental disturbance from their counterfeit, as he would from a view of the original, and not be a mere yokel who looks without seeing. Here is M. WERENSKIOLD'S "COUNTRY BURIAL," for example, one of the truest renderings of sunlight in the Exposition, like Claus's "Picnic." "It is impossible to concentrate in a bit of landscape," says M. Henry



FRENCH SECTION.]
AURORA. FROM THE MARBLE STATUE
BY DELAPLANCHE.



FRENCH SECTION.]
FORTUNE. FROM THE SCULPTURE BY
A. J. MOREAU-VAUTHIER.

Havard, "more truthfulness and more contemplation." The problem is, naturally, to paint the scene so absolutely true that, in the absence of any extraneous aids, such as attitudes and tears, the impression may be, *also*, of the dreadfulness of death. If one were inclined to be hypercritical, however, it might be said that M. Werenskiold's audience were impressed more by the cleverness of his technique than by the spiritual significance of his scene. But the Muse has been with him, and if we look long enough we

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M. PASTEUR AND HIS GRAND-DAUGHTER

FROM THE PAINTING BY

L. BONNAT



may feel the solemnity in spite of the sunlight. The painter received one of the *Grands Prix* of the Exposition; he is one of those Northerners who, as the French say, paint so well because they bring, to the unexceptional technical skill which they acquire in the Paris ateliers, perfectly fresh sensations and "a past quite exempt from formulas and prejudices." "Once it has been thoroughly demonstrated to them that, to reproduce Nature, it is necessary to regard her attentively, they bring to this so-difficult operation a freshness of sight unknown, in the same degree, to the people with a glorious past, happy enough to possess traditions and a school." This is probably as good an explanation as any. This artist, born at Vinger, Norway, lives in the Avenue de la Grande Armée in Paris, and his "Burial" is a part of the collection of the National Gallery of Christiania.

M. DELORT's military "SERENADE" is from the somewhat unsatisfactory exhibition of the "Aquarellistes" in their special building. "As for M. Delort," says somebody, 'his archaism continues to *not* serve him. *Il dégringole, décidément.*' 'Rest tranquil,' replies a friend, 'he will not fall far.'" This particular example marks a check in this descent, it recalls some of his earlier and better work, as the "Return from the Review," of the Salon of 1885, from which the figure of the Moorish drummer in the centre is taken, and is much better than a good deal of the *art de Paris*, both in oil and water-colors, which he has been producing lately. Charming and elegant, rather than robust, his talent has always been. Moreover, his method of water-color is that of his school which truly does not seem to have sufficient justification

for itself. Careful, finished, uninspired and not at all naïf, this well-regulated art has but little in common with the dash, the sketchiness and the experimental investigations of true water-color work. It rather sets up a formal competition with painting in oil in which it is fatally handicapped by the thinness of the medium. Most of the distinguished members of the "Société des Aquarellistes," MM. Vibert, Maurice Leloir, Max and Georges Claude, Dubufe *fils*, Paul Pujol, Adrien Moreau, Mme. Madeleine Lemaire, are of this mind; the sole concession that they make to their material is that they generally render a certain cheerfulness and lightness of subject. It would seem that they had all learned water-color work in the school of the fan-painters. M. Delort's handsome eighteenth-century scene was selected as one of the best and most interesting of these pictures; its science of arrangement and design render it peculiarly fitted for a black-and-white reproduction, and the carefulness of its execution becomes a virtue in the photogravure. His exhibit was limited to four pictures in this gallery; most of the other painters were represented by at least twice as many.



FRENCH SECTION.]
LA JEUNESSE. FROM THE SCULPTURE BY H. CHAPU.



FRENCH SECTION.]
CHARITY. TOMB OF GEN. DE LAMORCIÈRE.
FROM THE SCULPTURE BY PAUL DUBOIS.

TO finish this scattering review of our selection, we return to the paintings in oil, in order to make a more dignified ending. AUBLET's "AUTOUR D'UNE PARTITION" has already been alluded to;



FRENCH SECTION.]

PORTRAIT IN PASTEL. FROM THE PAINTING
BY BESNARD.

it was first seen in the Salon of 1888. The handsome screen in the background is said to have been borrowed from that in Gérôme's atelier, and the pianist is M. Massenet; the composition has been called an ultra-Parisian rendering of "Apollo surrounded by the Muses." M. EDMOND PETIT-JEAN'S view in the streets of VORAY, in the department of the Haute-Saône, is one of the five examples of that serious and conscientious landscape painter. In his canvases, the absence of any very deep or high inspiration is replaced by a faithfulness of rendering that seems to subordinate the personal note entirely. That given in our typogravure plate is seen in a gray day, with a very good clear atmosphere; the walls are yellowish gray and the roofs reddish gray, with two or three high accents of red in them. A view in Liverdun, Lorraine, showed, on the contrary, a sunny village street; "Un Hameau, Franche-Comté," represented some more of these gray and red dwellings, perched, this time, on the steep banks of a little stream.

The latter canvas belongs to the Museum of Amiens, and another exhibit to that of Cherbourg; the owner of the

"Voray" is M. Vattine-Hovelacque, who first saw it in the Salon of 1887.

LOUIS DAVID'S real *chef-d'œuvre*, the great "CORONATION" of Napoleon, made an imposing centre in one of the outer galleries of the Beaux-Arts devoted to the Retrospective exhibition. It is known that the painter esteemed but little those of his works—few in number, the portraits, the "Marat" and this official canvas—in which his sincerity and "fidelity to the thing seen" overcame for the moment his academical ideals. In the "Coronation," as has been said, there are evidences of skill in the rendering of the diffused light and even a judicious arrangement of color, which are not shown in his pseudo-classic machines. The photogravure plate gives the central group and all the more important portion of this immense canvas, the official title of which is, "Sacre de l'Empereur Napoléon I^{er} et couronnement de l'Impératrice Joséphine, dans l'église Notre-Dame-de-Paris (2 décembre, 1804)." In the first year of the Empire David was made painter to the Imperial Court, and was commissioned to execute four great Napoleonic pictures, the "Coronation," the "Distribution of the Eagles," the "Enthronement of the Bishops of Notre-Dame," and the "Entrance of



FRENCH SECTION.]

PORTRAIT OF COQUELIN IN THE ROLE OF CRISPIN. FROM
THE PAINTING BY E. PRIANT.



Napoleon into the Hôtel de Ville." He executed the first two only, and they have long occupied wall spaces in the galleries of Versailles, but the "Coronation" recalled itself so favorably to the popular appreciation at the Exposition that it has since been proposed to find a place for it in the Louvre. It is in every way superior to the "Eagles," which contains such irrelevant returns to the antique ideals as the figure of an officer of the Guard in the attitude of John of Bologna's "Flying Mercury," or something like it. The account which Delécluze gives of the official inspection of the first picture is worth quoting:

"After four years' work by David, four years of intense interest on the part of artists, court and people, that artist announced (1808) to Napoleon that the 'Coronation' was ready for inspection. Napoleon, the Empress and all their family, the officers and ministers of the Court, preceded and followed by music, advanced to the Church of Cluny to judge of the work. It represents Napoleon standing, already crowned, and holding a crown ready to place on the head of Josephine, who kneels upon a purple velvet cushion. In a chair behind them sits the Pope, behind him maids of honor, cardinals and officials. Fourteen figures in all, among them the ambas-

sador of the United States, complete the painting of thirty feet in width. The living Court was arrayed in front of it; Napoleon, with uncovered head, for half an hour walked up and down examining all the details; David and his assistants waited in suspense. At last, with his eyes still on the picture, Napoleon said: 'Well done! Very well done! David, you have divined all my thought. You have made me chivalrous, a French knight. You transmit to the ages to come the proof of the affection which I wish to have for those who share with me the burdens of government.' Josephine approached as David listened, and Napoleon turned to David and said in a loud voice, with a slight inclination of the head and the motion of raising the hat: 'David, I salute you.' The artist replied: 'Sire, in the name of all artists, happy that I am the one to whom it is addressed, I receive the salutation.'"

In his exile in Brussels, towards the close of his life, the artist painted a repetition of this picture, for this country. Nine of his works, in all, were shown at the Exposition, among them the unfinished portrait of Mme. Récamier already noticed in this publication. Excepting a study for his "Serment du Jeu de Paume," all the other examples were portraits, several of them—as that of Michel Gérard, member of the National Assembly, in the bosom of his family—very striking in their contrast with the style of the "Leonidas" and the "Sabine Women" in the Louvre.

The long list of photogravure plates may be closed with an example of that lively Roman-Spanish



SWEDISH SECTION.
THE GLEANERS. FROM THE PAINTING BY HUGO SALMSON.

school that makes so much more of an effect in modern picture galleries than in grave lexicons, like M. Siret's. Even the academical historian will however, in course of time, turn from the contemplation of, e.g., Professor Vera's unreasonable Roman soldiers checked in mid-assault by the spectacle of the blood-drinking Numantian matrons, to the more frivolous street and café scenes of the younger men. SENOR JOSÉ JIMENEZ Y ARANDA is one of the latter, his works have already considerable notoriety, and in this country some important examples have been seen,—at the sale of the collections of A. T. Stewart, Mrs. Morgan, and on other occasions. At the Exposition he was notably prodigal of his contributions among his parsimonious compatriots,—five paintings in oil and seven in water-color and gouache. Among the former was the "Party of Chess" of our plate, one of those restorations of an ancient epoch that is probably more hopelessly irreverent than was the period itself. Even the grave contestants in the left foreground have the air more of baritones in a well-groomed light opera than of respectable citizens taking both themselves and their time—knowing no other—seriously. It is perhaps worthy of note, the conspiracy which the, minor painters, we will say, seem to have entered into among themselves against the eighteenth century,—excepting in the actual business of *The Terror*, Voltaire's grin seems to be the only mental attitude to be taken. And yet black Care must have gone about freely, even among the smart speech and the *pimpant* uniforms. But if we, ourselves, may be amused by cheerful mendacity concerning our ancestors, so much the better, and Senor Aranda is entitled to his laurels. Some of them, in the shape of medals, he has gathered at Munich and Paris, in 1883 and '82, he was born in Seville—not so recently as his pictures would seem to indicate—educated at the Academy of Fine Arts of that city, and lives in Paris.

SINCE the close of the Exposition the growing dissatisfaction with the products and the management of the great national establishments of the Gobelins and of Sèvres has found official expression, and



AMERICAN SECTION.]

SOUVENIR DU JAPON. FROM THE PAINTING BY EUGÈNE A. LACHAISE.

A COUNTRY BURIAL

FROM THE PAINTING BY

E. WERENSKIOLD



their gradual suppression has seriously been proposed in the Corps Legislatif by a member, the President of the Chamber of Commerce at Lyons. "Our national manufactures," he said, "have become, to tell the truth, national superstitions. They have only a bad influence on current fabrication and the taste of the nation, because they offer for our admiration works without soul, which show mere precociousness, knack and patience, and because, besides, they are generally conceived in opposition to all the laws of decoration." Some of the criticisms which were excited by the two great exhibition pieces of the Gobelins have been alluded to in the preceding pages. Much of this disfavor, however, is due to the work of the painters who have furnished the originals for the workman to reproduce, and of the technical and artistic skill of the latter, even when misguided,

there is but little question. Generally, he has been permitted to remain somewhere within the limits of his trade, but occasionally he has been pushed into a too-close imitation of the work of the painter's brush, and with disastrous results. Towards the middle of the reign of Louis XV., in 1748, the animal painter, Oudry, director of the manufactory at Beauvais and of the Gobelins, endeavored to cause his paintings to be reproduced by the tapestries in their exact details and modellings. The great number of delicate shades required for this imitation were not all within the limits of the dyer's skill and, though the facsimile produced remained but a feeble copy of the original, the lighter tones speedily faded and brought the work to comparative ruin. The result of the innumerable experiments which have been made in the laboratory of the Gobelins has been to reduce the number of perfectly reliable dyes to a very short list. Three plants, woad, madder and indigo, give yellow, carmine and blue; the cochineal insect furnishes red; iron, the shells of some nuts, and a few acids complete the resources. Yet from these the director of the dyeing department, the centennarian Chevreul, succeeded in composing a chromatic prism containing 14,420 different tones. His method was very simple, the prismatic image giving the simple colors, the fractions of the white ray of light, was thrown on a circular table. This was sub-divided into 72 shades, in such a manner that there were 23 variations between the red and the yellow, 23 between the yellow and the blue and 23 between the blue and the red. Each of these shades is divided into 20 tones, gradually degrading from the black which is at the circumference to the white which is at the centre of the circle, giving in all 1,440 tones for the first chromatic circle, without any admixture of black. Each group of 20 tones of one shade may be called a gamut. If each of the tones of this circle is now darkened uniformly with a normal gray, that is to say, the gray of the black which represents a shadow entirely deprived of color, we shall have a second circle, darkened by one-tenth admixture of black; a third circle is composed by adding to each two-tenths, a fourth by adding three-tenths, and so on to the last in which they are dulled by the addition of nine-tenths of black. By adding to the 14,400 tones thus produced the 20 tones of the gamut of the normal gray, we arrive at the grand total of 14,420 separate tones, and all of these, classified, ticketed and numbered, may be found in the store-rooms of the establishment, the wools carefully preserved from light, moisture and dust. Before



AMERICAN SECTION.]

EVENING BY THE LAKE. FROM THE PAINTING
BY WILLIAM S. ALLEN.

commencing his work, the weaver decides as to what colors he will need and selects them from the stores, but he is constantly obliged to go in search of new ones overlooked in his first estimate. At the completion of his task, he returns the unused spindles, but as these are necessarily somewhat the worse for usage they are not restored to the original stock but classified in another room, being much too valuable to throw away. All the wools delivered to him are weighed, and he is credited with the weight of those returned, and at the end of his work the completed piece is weighed that the accounts may tally.

The Gobelins manufactory is the only one in which high-warp looms are still used, and the difficulties attending this fabrication are such that from twelve to fifteen years are required to train a skilled workman. The looms at Aubusson are all low-warp, and though those used in the manufacture of the carpets of the Savonnerie, at the Gobelins establishment, are high-warp, the method of fabrication differs entirely, the process being, properly speaking, that of making velvets. In the high-warp (*haute-lisse*) looms, the two cylinders are placed vertically; and in the low-warp (*basse-lisse*) looms, they are parallel to the ground. Round one of these cylinders is rolled the warp, and round the other, the web as it is completed. Low-warp tapestry is made in smaller pieces, so that more seams are required in large hangings, but only a skilled eye can detect the difference between the two kinds in the completed work.

The warp, on which the tapestry-worker weaves his colored threads, and which is to disappear completely under them in the finished piece, is formed of cotton, but was formerly of wool and some-

times of silk. It is generally composed of four or five yarns twisted together, and must be perfectly smooth. When stretched between the rollers it is divided into two leaves which are kept apart by a thread passed alternately between the threads of the warp and by a glass tube, two or three centimetres in diameter, called the *baton de croisure*, or crossing stave. The threads are laid alternately on either side of this baton; the workman, who weaves on the wrong side of his tapestry, is enabled to draw the front threads towards him by means of a pole called the coat stave, to which are attached each of these threads by means of little rings of fine cord, called coats, or *lisses*, or *lices*. By drawing on these lisses the workman is enabled to cross the warp and the woof when he passes the spindle, and thus secure the complete covering of the warp with the colored threads. The woollen thread for the woof is wound on a wooden shuttle, called a broach, or a flute. For the best tapestry only English wool is used, by preference that which comes from Kent. During the seventeenth century the exportation of this wool was



A GOBELINS LOOM.

CORONATION OF THE EMPRESS JOSEPHINE

FROM THE PAINTING BY

J. L. DAVID





FRENCH SECTION.]

VORAY (HAUTE SAONE).

FROM THE PAINTING BY E. PETITJEAN.

forbidden under penalty of death, and it was necessary to smuggle it into France. At Aubusson and at Felletin carpets are made with the native wool, that of Limousin and Auvergne. The cotton of the warp comes from Cayenne and Louisiana, and is manufactured in France, principally in Normandy.

The workman transfers the principal lines of his original to the threads of the warp from a tracing which he has made and then, selecting from his stores of colors that which he thinks necessary, begins his work at the bottom. Fastening one end of his colored thread to one of the threads of the warp at the left, he passes his shuttle through to the right, separating the front and back threads of the warp with his hand so that only the front threads are covered by the color at one pass, and the back threads at the return. This passing and return of the shuttle forms what is called two shoots or a course, or a *duite*. The colored threads he carefully presses together with the point of his spindle. When he has made a certain number of *duites*, one above the other, he strikes the woof from top to bottom with a heavy comb of ivory, the teeth of which penetrate between each thread of the warp so that it becomes completely concealed by the woof. When he desires a different color he drops and leaves hanging the spindle with which he has been working, on which the wool is retained by a half hitch, and takes up another. Not only does he work behind his loom, so that to see his completed work he is obliged to come around in front of it, but his model is placed behind him, so that he has to turn around to see it. His tracing can only be made on the warp in sections, and as his work advances he is obliged to roll it up on the lower cylinder in order to bring the part worked on to the level of his hand. Much of his completed piece is thus invisible to him and it is necessary for him to trust to his memory in great measure to preserve the harmony of his tones. Unlike the painter he finishes as he goes, centimetre by centimetre; no retouching or alteration is allowed to him; in his dry and unyielding material he is obliged to reproduce all the variations of tones which that artist has secured by the innumerable tricks of his brush in the moist color, and, to complete his discomfiture, he is not even allowed, frequently, to follow his model exactly. Under the obligation which the management of this establishment seem to think is laid upon them, all the tones must be forced a little unless those of the original are of the brightest, and even in the reproduction of a modern painting, such as the "Nymph and Bacchus" of Lefebvre, shown in our illustration, the unhappy tapestry-worker is compelled to illuminate the backgrounds, to warm up the carnations, to polish up the lights. The most difficult part of his difficult work of interpretation lies in the transition from one tone to another and from light to dark. By simply placing the colors in juxtaposition he would arrive at the effect of mosaic, and to avoid this hardness he uses a method of hatching with approximate colors. The old tapestry-makers only used hatchings with one tint, but there is now in use a system of working with two tints, invented by Deyrolle under the First Empire.

A skilful worker at the Gobelins only produces on an average twenty-eight square centimetres a



WHITE PEACOCKS IN SIVRES WARE.

day, about four-fifths of a square metre, something less than a square yard, in a year of 300 working days. Each square metre costs the State, on an average, a little over 2,000 francs for the workmanship alone, and when to this is added the cost of the material and the general expenses, about 120 per cent., the price of the finest examples is frequently brought up to 5,000 francs the square metre. Formerly, when gold and silver threads were extensively used, the cost of the material was much greater than at present.

In spite of the high price of these tapestries it has frequently been proposed to offer them to private purchasers, even at the risk of introducing certain dangerous innovations in the official traditions of the establishment. During the Revolution, the minister, Roland, entertained this proposition, but under the conditions that the standard of the works produced should be lowered so as to bring them within the reach of private purses. The restriction of the fabrication to official uses has not been without serious disadvantages under the numerous changes of government which France has enjoyed. The breaking out of the Revolution caused the suspension of work on all the pieces that had been commenced under the monarchy, the Empire interrupted the Revolutionary manufactures, and the Restoration took down from the looms more than forty hangings destined to commemorate the Imperial cycle and which remain forever unfinished. The present Republic, wiser in her generation, has renounced this political symbolism, so that when her turn comes, it is to be hoped that the work at her looms may not be interrupted.

The ancient royal manufactory of carpets is continued at the Savonnerie, which derives its name from a soap factory, on the hill of Chaillot in the buildings of which it was first established. It has alternately been separated and united to the manufactory of the Gobelins under different régimes, but it now draws definitely towards its extinction. For the last thirteen years it has received no new pupils, and its looms become vacant one after the other. The perfection of its workmanship has been charged with this decline,—not content with the proper traditions of their art, the workmen of this atelier have covered their carpets with such intricate and handsome designs, they have given to them such a lustre and splendor of surface, that it is no longer tolerable to tread them under foot. On some of the pieces shown in the Exposition the heads of the figures rose to the height of nearly an inch. But transferred

to the walls of apartments and used as hangings, these stuffs became impracticable because of their great weight. The portières and carpets of Eastern make, those of Turkey and Tunis, excel in suppleness of fabric those of the Savonnerie, as they do in a certain regularity of workmanship.

The dates in the history of the Gobelins may be briefly given. Among the various small colonies of Italian and Flemish skilled artisans which Henri IV. imported into France, "*pour ôster l'oisiveté de parmi ses peuples, pour embellir et enrichir son royaume,*" one of them was established in 1603, in a house in the Faubourg Saint Marcel, where for more than two centuries a family of dyers in scarlet, had been established. The name of the family, which came originally from Rheims, was Gobelin, and they had selected this site because the waters of the little stream, the Bièvre, were the best that could be obtained for their dyeing. The manufactory of carpets *point de Turquie*, also established by Henri IV. in the galleries of the Louvre, afterwards became the Savonnerie. In 1662, under Louis XIV., was founded the "Manufacture royale des Meubles de la Couronne," by incorporating with the Gobelins tapestry establishment a complete manufactory of decorative art, embroidery, jewelry, mosaic-work, wood-carving and bronze-work. At the head of this manufacture,



VINTAGE VASE.

under the title of superintendent, was placed the artist Le Brun, under the directorship of the minister Colbert. In 1694, the general distress caused the king to close the establishment, but three years later the Peace of Ryswick enabled him to re-open the workshops. The Revolution spared them, notwithstanding the objurgations of Marat who declared, in 1790, that the Gobelins cost "100,000 crowns annually for one knows not what, unless it be for enriching swindlers and plotters." Work, however, was frequently suspended owing to the want of money. The list of directors and administrators of the establishment, since Le Brun, includes many distinguished names of painters, architects and engineers, and that of the principal series of tapestries that have issued from its looms is both long and imposing.



LE BRUN and Colbert were the founders of that Royal Academy of Painting and Sculpture from which the establishments of the Gobelins and of Sèvres derive their traditions, and the confirmation of which by the Parliament of Paris, the 14th of May, 1664, is still styled the "Grand Restauration." From that date the Academy assumed practically the functions of a State department, and its history became "inseparably connected with the work of government in France." The pupils in the great national schools on the Bièvre were trained in the same principles as the young painters and sculptors in the Academy schools, and the connection thus set up, once for all, between the arts and industry is still maintained. In the Sèvres manufactory, certain indications are to be observed of a definite progress towards new technical and artistic triumphs which may have their effect in staying the tide of sweeping condemnation already alluded to. Chief among these are the improvements made in the manufacture of two of the four divisions into which the exhibits of this great atelier were divided in the Exposition catalogue, the *Porcelaine tendre nouvelle* and the *Grosse porcelaine*. The fabrication of the *porcelaine tendre* of the last century, to which the manufactory of the Sèvres owed much of its popularity, was so imperfectly understood that it was attended with innumerable accidents, catastrophes and disappointments; it was impossible to obtain vases of a greater height than sixty or sixty-five centimetres, and these were always in two or three pieces, and the glaze was not durable. These defects led to its complete abandonment, during a period of more than sixty years, and it was not till 1860, that it was again undertaken, but with slight success. Under the administration of M. Théodore Deck, and notwithstanding the comparatively brief period of time allowed him before the opening of the Exposition, this manufactory has been revived, the secrets of its technique re-discovered or invented, and a number of samples produced which, if not quite equal in point of milky softness of color to the best productions of the time of Louis XV., are yet accepted as admirable *pièces d'essai* by such authorities as M. Edouard Garnier. One of these, the "VASE DE LA VENDANGE," by M. LEGRAIN, is shown in our illustration.

In the *grosse porcelaine*, of which some examples were exposed for the first time under the central dome, M. Deck had proposed to himself and his workmen the solution of another problem. Here the aim was to obtain, if possible, a paste which should be more solid than that of the ordinary porcelain, or of delf ware, and which should be able, like the *grès*, to resist the variations of temperature while, at the same time, it should possess sufficient plasticity to permit the workman to model his decorations freely, directly upon the piece. In some of these first samples shown the glaze lacked somewhat in transparency, and in others it had been somewhat too fluid and had run in drops in certain places, but these defects were those inseparable from first essays in a comparatively new art.

The fine GROUP OF PEACOCKS, shown in our second illustration, was executed in *biscuit de porcelaine*

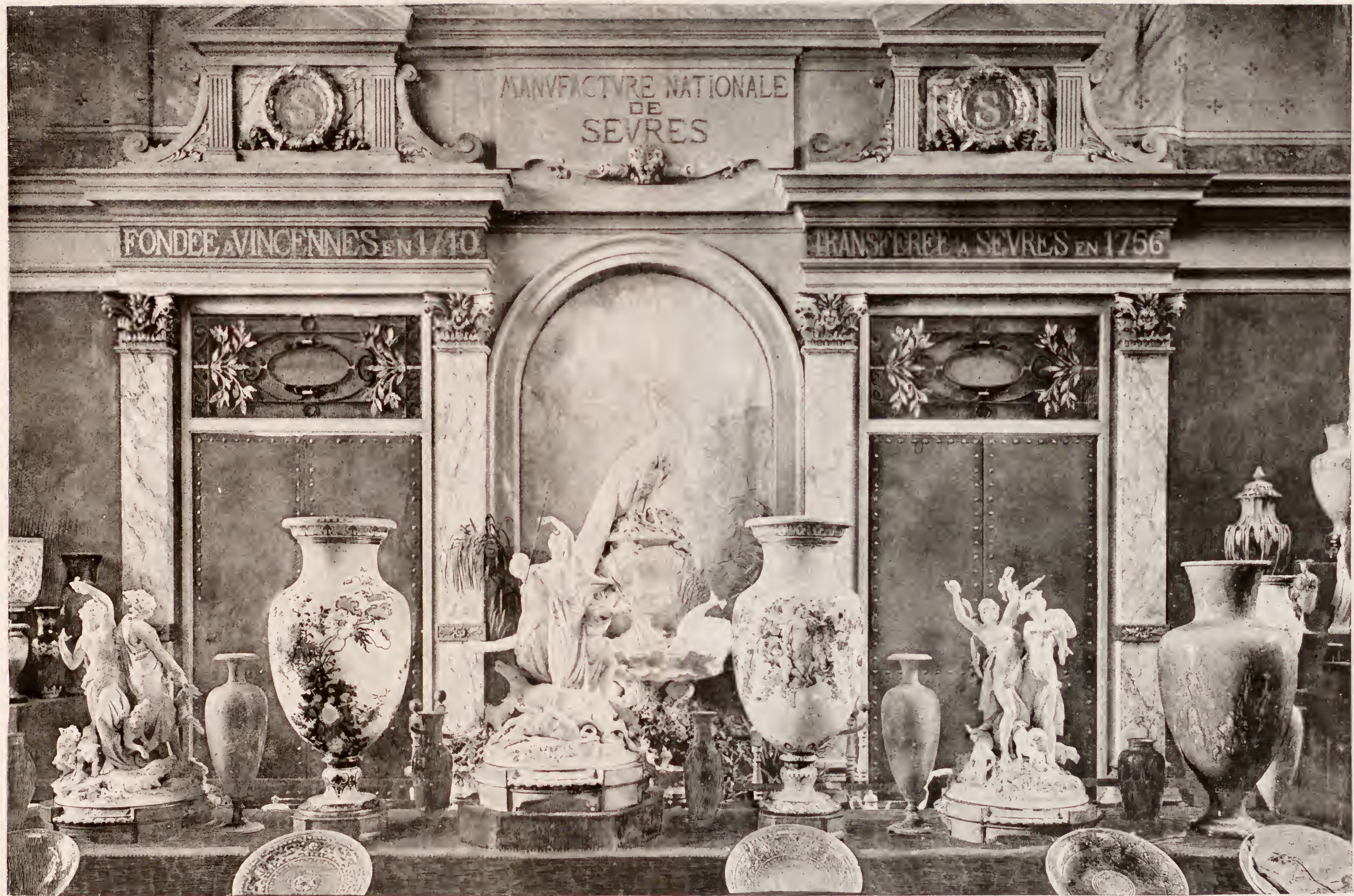


AMERICAN SECTION.]
 PORTRAIT. FROM THE PAINTING BY J. CARROLL BECKWITH.

nouvelle, and made an imposing centre piece in the long array of the special gallery of the Sèvres exhibit, but there were not wanting protests against this employment of the material for such purpose. For a sculptural group of this importance, it was held, the *biscuit* was but a poor rival of the marble—its hard, glittering, *moulded* surface being but an unworthy substitute for the mellow, translucent texture of the stone in which the artist can leave the character, the freedom, of his individual touch. Even as a *tour de force* this particular group had no particular reason for existence, it having been composed of several portions united together by a sort of mastic or cement. It was intended to decorate the vestibule of the palace of the Elysée, and the model was the work of the sculptor Cain.

The establishment of a great porcelain factory in France, to save the realm the large sums of money annually expended for the purchase of Dresden ware, was, as is well known, the work of that enterprising lady, Madame de Pompadour. But the manufacture of French porcelain did not originate in Sèvres, but with the Chicanneau family, proprietors of the Fayence works at St. Cloud. About 1695 they are thought to have made the discovery of soft porcelain, fifteen years anterior to that of hard porcelain by Böttcher

in Germany. The methods of the Chicanneaux were carried on by Réaumur, Macquer, and others, and the minister of Louis XV. set up a laboratory at Vincennes under the charge of two workmen who offered to sell him the secrets of the St. Cloud establishment, but were unable to do so. Charles Adam, the sculptor, brought with him on his return from Berlin some samples of the Saxon porcelain which excited the admiration of Mme. de Pompadour, and under her encouragement the manufactory at Vincennes was re-established, under the nominal proprietorship of Adam. In 1753 the king took a third interest in the expenses of the establishment, and granted it the title of "Manufacture Royale de Porcelaine de France;" three years later it was removed to Sèvres, and in 1760 Louis bought the establishment from the company and became sole proprietor, with M. Boileau as his director. No other description of porcelain was produced except the *pâte tendre*; the secret of the hard porcelain which had been manufactured in Saxony for sixty years was purchased by M. Boileau but rendered useless for want of kaolin. The accidental discovery of this substance in great abundance near Limoges, in 1765, and also of pure white felspar (petuntse), led to the production of the Sèvres hard porcelain. The celebrated "Musée Ceramique" of the establishment was originated under the administration of M. Brongniart, and Louis XVI. obtained from M. Dénon a rich collection of Greek vases to serve as models to lead the royal designers back to purer and simpler forms than the extravagant styles of the preceding reign. The distinguishing marks of Sèvres porcelain have been changed with almost every form of government since Louis XV.; the present mark was adopted under the Revolution of 1848 and consists of an "S" and the years of the date inclosed in a parallelogram, thus S 48.



PORTION OF THE SÈVRES EXHIBIT



DESIGN BY F. E. EHLMANN.

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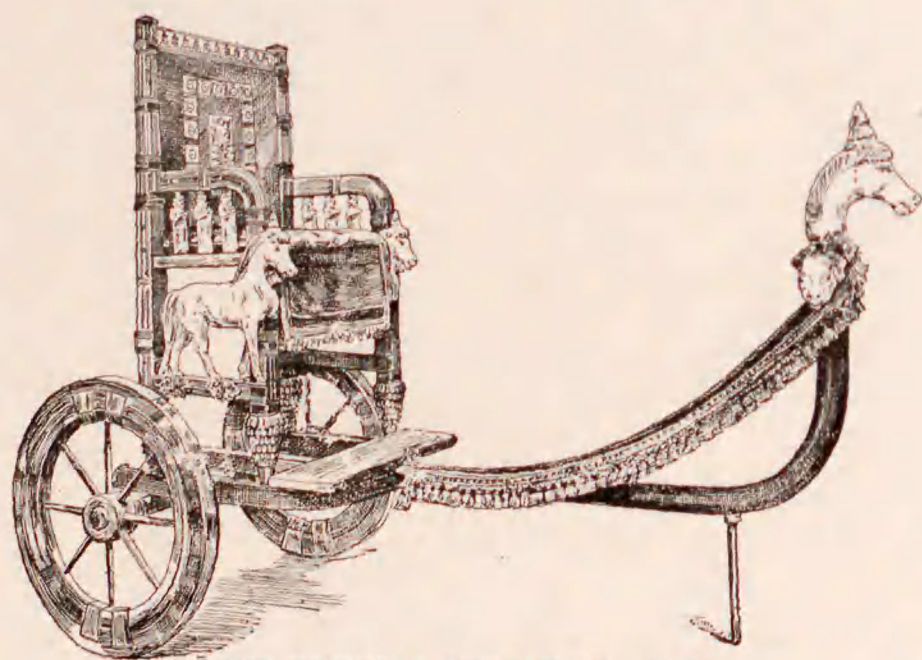
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